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TENDENCIES IN LITERATURE.

To the seasoned critic, there are few things so amusing as the habit the amateur observer has of indulging in broad generalizations concerning contemporary literature. Some book proves to be the fashion of the hour, and straightway it is made the subject of philosophizing. What is merely a ripple upon the surface of popular taste is viewed as a fresh and deep current of human thought, and this supposedly new departure of the spirit serves as a starting-point for many a solemn disquisition upon types and schools and movements. These grave inductions from a single instance, or a few instances, however philosophical the parade of the terms in which they are presented, betray their essentially unphilosophical character by the obvious inadequacy of their basis of fact. They are made only to be forgotten, as, in the majority of cases, the books that occasioned them are forgotten, after the lapse of a few years. It is not so very long ago that the American public was reading and talking "Trilby," with such frantic enthusiasm that one would have thought a new literary era had dawned. Many were the seeming-wise reflections of which this entertaining story was the innocent provoking cause, many were the hopes, or the fears, for our literary development that took their starting point from the vogue of this particular piece of fiction. All this discussion was the work of the amateur, and we now realize how absurd it all was. The novel in question is clean forgotten to-day, and with it the whole argument based upon its success. Anyone can see now what the practised critic saw all the time, that there was no more significance in the astonishing vogue of "Trilby" than there had been a score of years earlier in the equally astonishing vogue of "Helen's Babies."

In point of fact, when the philosophical student of literature confronts the question of literary tendencies, he sees two things with absolute distinctness. One of them is that the study of tendencies, of movements, of the transformations of a nation's idealisms, is the

most important thing about the history of any literature, the only thing, indeed, that invests a literature with real significance for the history of culture. If he cannot discern the evolutionary process at work, he misses all the salt and savor of his subject, and his conclusions are empirical or merely subjective. The other thing is that this process of development, this history of movements and transformations, requires for its proper observation a considerable period to be taken into survey, and a considerable detachment, in point of time, from that period. The one well-nigh impossible task is to trace the direction of the evolutionary process in one's immediate surroundings, or to make any prophecies for the future save those that are the logical outcome of some tendency that has been in operation long enough to become clearly discerned.

Suppose one were to take some representative collection of contemporary literature, such, for example, as the closing section of either of Mr. Stedman's great anthologies, and read it through intent only upon the detection of tendencies, or of unifying principles, he would find it an extremely difficult matter to reduce to order his confused and varied impressions. In such a case, it is impossible to see the woods for the trees. To discern the tendencies at work in such a mass of literary production, to find the pattern in so complex a web of intellectual activity, to distinguish the currents from the eddies in so wide an expanse of waters, would be a task well worth attempting, indeed, but one likely to baffle the most persistent effort. Of course the problem might to a certain extent be simplified by discarding the great mass of the work as merely reflecting the hues caught from the greater poems, as merely echoing the significant ideas of the age put forth by the few writers who set the pitch for the symphony. The lesser writers contribute to the harmony (or the discord) and the tone-coloring of the composition, but they do not modify the fundamental character of the movement. Nevertheless, the difficulty is not really removed by this process of elimination; it is somewhat lessened, and that is all.

A few generalizations, however, concerning the tendencies and characteristics of our contemporary English literature it seems reasonably safe to make, and one of them is that we are living in a critical rather than a creative period. As the few great survivors of the earlier age one by one pass away, we feel acutely conscious that the places are left un-

filled. The season of analysis and introspection is clearly upon us. In such a period as ours, versatility, good taste, and excellence of workmanship, and the number of good writers, as distinguished from the great masters, is astonishingly large. Sometimes they spring up in the most unexpected quarters, and anticipation flutters at the thought of a possible resurgence of the creative impulse. But we must not deceive ourselves into thinking that our bustling literary activity is swelling to any appreciable or noticeable extent the stock of the world's masterpieces. Our literature of to-day is various and entertaining, it has taste and even distinction, but it is not a literature adorned by the opulent blossoming of genius.

If we may venture, after the preceding disclaimer, to indicate any distinct tendencies in the English and American literature of the past few years, we would say that it has moved, and is still moving, in the direction of artistic freedom, of cosmopolitan interest, and of broadened social sympathy. It no longer suffers, for example, under the reproach of being produced with an exaggerated deference to the Young Person. To place under the ban whole tracts of human life, to refrain from dealing with whole groups of the most important of human relations because their treatment gives offence to immature minds, is a procedure not justified by the larger view of what literature means. This lesson we have learned of recent years. If we take into account the newest of new women and the youngest of emancipated young men, it may seem that the lesson has been too well learned, but, on the whole, our literary art has gained strength with its newly acquired freedom. Our literature is also measurably freed from its old time provincialism of outlook. We have seen established for the mintage of the mind a broader compact than any Latin Union; if an idea have but intrinsic value, its currency does not now need to be forced in other countries than that of its origin. This, too, is a great gain, and will make the next creative period all the easier of approach. But the greatest gain of all, to our thinking, is the awakening of the new social sympathy that characterizes our recent literature. We hear a good deal of "democratic art," and much of what we have thus far got is distressingly crude and dull with didacticism. But the future of our race belongs to democracy, and literature must make the best of this inevitable movement. That it will eventually learn how

to shape the idealism of democracy into forms of convincing beauty we make no doubt, and the signs are not wanting that such an issue is near at hand. We might make specific mention, to support this proposition, of the remarkable recent work of one of our younger poets, but since we propose to consider that at some length in the next issue of *THE DIAL*, the hint shall suffice us here. An illustration of more resounding significance may be found in the work of the greatest of living Russians. The writings of Count Tolstoy, or to be more exact, the earnest attention which they have received during the past few years, offer impressive example of the power of the social motive as embodied in the forms of fictive art, to make itself felt as a force in literature. Here is a writer whose whole genius is spent in an impassioned appeal to purely democratic sympathies, and, as the years go on, his figure assumes grander and grander proportions, and his utterance seems to become more and more invested with the attributes of prophecy.

COMMUNICATIONS.

OUR LITERARY FOLK-LORE.

(To the Editor of *THE DIAL*.)

The readers of *THE DIAL*, or at least part of them, are interested no doubt in what may be called literary folk-lore. If so, I trust that some of them will be willing to assist in the collection of a very interesting body of such folk-lore now swiftly passing out of existence. That constituency of *THE DIAL* which had the good fortune to be raised in the country will doubtless remember the way in which the young people of their neighborhood used to get around the sensitive consciences of Presbyterian elders and Methodist class-leaders, by calling their dances by the innocent name of "singing games." When they wanted to dance at their parties they asked permission to "play games," and then they would dance to the choral singing of "Lead her up and down to your best liking," "Weevilly Wheat," and "Pop Goes the Weasel." Both words and music of these choral dance songs were in every case traditional. Some of them, like the singing games of children, were evidently the broken-down remains of old folk-ballads. A recent attempt to secure some of them shows that in fifteen years they have disappeared completely from one neighborhood, but there must be communities where they are still played or at least may be collected from the memories of those who played them in their youth. It is to be hoped, therefore, that this nineteenth century survival of old folk-poetry will receive the attention it deserves while there is yet time. Personally, I shall be grateful for any help to save the old songs.

GEORGE MOREY MILLER.

Washington Agricultural College,
Pullman, Wash., May 3, 1901.

VARIATIONS IN TENNYSON.

(To the Editor of *THE DIAL*.)

I was much interested in Professor Albert E. Jack's notice of Mr. J. Churton Collins's "Early Poems of Tennyson," in a recent issue of *THE DIAL*. As he remarks, Mr. Collins is wrong in assuming that his is the first attempt to record the various readings of these and other poems of Tennyson; nor was the work that I did in the "Cambridge" Tennyson, to which Professor Jack refers, the first of the kind.

As long ago as 1857, when I was reading "The Princess" with a high-school class, I happened to notice that variations occurred in different editions of the poem; and I copied all these into the edition I was using. Later I found and recorded variations in other poems that we read in school. In 1883 I published an annotated edition of "The Princess," in which I gave all the various readings, so far as I could ascertain them. For the first edition of the poem I had to depend on the American reprint, which I collated with the second London edition and the fourth and fifth American editions. I could not get hold of the third edition (1850) in which the intercalary songs first appeared, but the copy of the second edition that I used had these songs inserted in manuscript.

For the third issue of my edition (1890), I had the privilege of examining an interleaved copy of the first English edition of "The Princess" belonging to my friend Dr. F. J. Furnivall of London, in which he had recorded the new readings of the third and fifth editions. This enabled me to settle some doubtful points and to supply several omissions in my collation of those editions; and also to detect sundry curious misprints in the first American edition and a few errors in the manuscript copy of the songs mentioned above. I had also received a very kind letter from Lord Tennyson, calling attention to one or two slips in notes quoted from Mr. Dawson's "Study of 'The Princess'."

In 1884 I edited "Select Poems of Tennyson," including many of those given by Mr. Collins, and noted all the variations from the English edition of 1884 which I found in the American reprints from 1849 down. For the readings of the editions of 1830, 1832, and 1842, I had to depend mainly on quotations in the reviews and in the commentaries of Shepherd, Tainsh, Wace, Bayne, and others. For the first edition of the Wellington Ode, I used a copy given to the Harvard Library by the poet Longfellow.

In 1887, I edited "Enoch Arden and Other Poems" on the same plan; and for this and the second edition of the "Select Poems" (1886) I had the opportunity of making a rather hurried examination of the 1830 and 1832 editions in the British Museum, which was supplemented by some work of the kind done for me by a person recommended by the Museum authorities, but in which I subsequently found many errors.

Revised editions of these two books, with additional poems, were published in 1895; and for these editions I was able to consult a good number of the English editions.

In 1895 I also published an edition of "In Memoriam," much of the work on which had been done during the ten years previous. For the various readings I had the benefit of a copy of the first English edition given me by Dr. Furnivall, in which he had recorded most of them.

In 1896 I edited the "Idylls of the King," using most

of the earlier English and American editions in the collation of the text. I also corrected the irregular and often inconsistent pointing, capitalization, etc., of the English editions, and in an appendix filled nearly two pages of fine print with specimens of these errors and incongruities.

In 1895-1897 I edited the complete *de luxe* edition of Tennyson brought out by Messrs. Estes & Lauriat in twelve volumes, with *variorum* and other notes; and in 1898 the "Cambridge" edition, in which the various readings were given more concisely.

I have spent perhaps half a dozen hours in examining Mr. Collins's book, and have already noted many errors and omissions. Most of these, like those to which Professor Jack refers, are "very slight," but not a few of them are much worse than the general character of the work would have led me to expect. Some of them indicate apparent carelessness in collation, and others in proofreading.

On p. 53, for instance, two entire lines of a stanza of "Mariana in the South," as printed in 1833 (1832), are omitted:

"Backward the latticeblind she flung,
And leaned upon the balcony."

I give them as they appear in my "Enoch Arden, etc.," (1895).

On p. 66, the 1833 version of a line of the first song in "The Miller's Daughter" ("And I would lie so light, so light") is given simply "So warm and light." It should be (if my edition is right) "I would lie round so warm and light." This, by the way, is a specimen of a class of errors—giving an early reading only in part. The use of the capital in "So" is misleading; but in all such cases Mr. Collins begins his quotations with a capital. Even the article *a* when given alone in a note (as in that on "Like one great garden glowed," p. 26, where the 1830 reading is "a great garden"), is printed thus: "1830. A."

On p. 68, the fact that two stanzas of "The Miller's Daughter" were added in 1842 (the two preceding the last one, as the poem now stands) is not mentioned. Mrs. Kemble, in the "Democratic Review" for January, 1844 (Vol. xiv. p. 62 fol.), is very severe in her comments upon this addition to the 1832 form of the poem. I quote the passage (nearly a page of it) in my "Select Poems," p. 200.

On p. 95, the three stanzas of the "Palace of Art" which Tennyson gives in a foot-note of 1832 as omitted from the poem because it is "already too long," are cited; but Mr. Collins is apparently not aware that the poet corrected the astronomical allusions in them when they were printed in Palgrave's "Lyrical Poems of Tennyson," 1885. The original reading in the third stanza was:

"She saw the snowy poles of moonless Mars,
That marvellous round of milky light
Below Orion, and those double stars," etc.

In Palgrave's book it is given (according to my "Select Poems," p. 218) thus, without even a hint that it had been changed since 1832:

"She saw the snowy poles and moons of Mars,
That marvellous field of drifted light
In mid Orion, and the married stars," etc.

No critic, so far as I am aware, has noticed this variation. Tennyson from his early years was intensely interested in astronomy, and is remarkably accurate in his frequent allusions to it. The moons of Mars were not discovered until long after this stanza was first

written; but it is curious that he should have put the famous nebula of Orion "below" the constellation. Probably, however, he was thinking at the moment of the *belt* of the giant.

This omission in Mr. Collins's notes reminds me of another which is more surprising, for even if he never happened to see Palgrave's book, he must be familiar with "The Foresters." On p. 295 he gives the "National Song," printed in 1830 but afterwards suppressed for *sixty-two years* or until 1892, when it was inserted in "The Foresters," with no change except in the chorus of the two stanzas, which read thus in 1830:

"CHORUS.—For the French the Pope may thrive 'em,
For the devil a whit we heed 'em;
As for the French, God speed 'em
Unto their heart's desire,
And the merry devil drive 'em
Through the water and the fire.

"FULL CHORUS.—Our glory is our freedom,
We lord it o'er the sea;
We are the sons of freedom,
We are free."

I quote from the *de luxe* Tennyson, Vol. xi. p. 298. For the chorus as it now stands the reader can refer to "The Foresters." Mr. Collins notes neither the insertion of the song in the play nor the change in the chorus.

In "The Talking Oak," Tennyson made only two changes after its first publication in 1842. Shepherd ("Tennysonian," 2d ed., 1879) says there was only one, and Collins gives only one. It is amazing that he should have overlooked the second (line 215): "The murmurs of the drum and fife" for "The whispers of the drum and fife." It is given in my "Select Poems" (p. 232). I think that nobody else has called attention to it. I first detected it in 1884 in the American edition of 1842. As I had not seen the English edition of 1842, it occurred to me when I did not find it in Collins's book that it might be *only* in the American edition, which was printed from advance sheets of the English; but Professor Jack informs me that it is in the latter. I could hardly believe that two collators overlooked it, but it seems that they did.

The reader may be surprised that I should suspect a variation of this kind in an American edition printed from advance sheets; but I had previously detected a curious one (unknown to all the critics) in the "Idylls of the King." In "Merlin and Vivien" (entitled simply "Vivien" at first), the American edition of 1859 reads (lines 148 fol.):

"She loathed the knights and ever seem'd to hear
Their laughing comment when her name was named.
For once, when Arthur walking all alone,
Vexed at a rumor rife about the Queen,
Had met her," etc.

This reading is found nowhere else. The poet must have altered the passage before the English edition of 1859 was printed, but after the advance sheets had been dispatched to this country. The reading in 1857, when "six trial-copies" of "Enid" and "Vivien" were printed (of which the copy in the British Museum is believed to be the sole survivor), was this:

"She hated all the knights because she deem'd
They wink'd and jested when her name was named."

The present reading is:

"She hated all the knights, and heard in thought
Their lavish comment when her name was named.

For once, when Arthur walking all alone,
Vext at a rumor issued from herself
Of some corruption crept among his knights,
Had met her," etc.

I have given only a few specimens of the more serious of Mr. Collins's errors and omissions. I have found many others in the hasty examination I have made of perhaps a fifth part of the book.

Misprints are not uncommon: as "Confutzer" for "Confutzee" in a suppressed stanza of "The Palace of Art" (p. 93); "books" for "book" in an 1832 reading of a line in "The Miller's Daughter" (p. 63) — "The letters of the books she reads" — unless my note in the "Select Poems" (p. 198) is wrong, which I do not believe; the misplacing of a reference to a foot-note on p. 100, which makes the 1832 reading of "Where I may mourn and pray" to be "Dying the death I die" (which should refer to "And save me lest I die" in the preceding stanza), etc.

I agree fully with Professor Jack in regard to the foolishness of noting insignificant variations in spelling, like *though* and *tho'*, *gray* and *grey*, etc. While giving these quite uniformly, Mr. Collins is very irregular in regard to Tennyson's whimsical omission of the hyphen in hundreds of compound words. Thus we find "silken-sailed," "pearl-garland," "dark-latticed," "sharp-shadowed," "chestnut-boughs," etc. Mr. Collins prints many of these as Tennyson does; others he prints with the hyphen; others as two separate words; and all three forms he often has in the same poem, and sometimes on the same page. In my editions I follow Tennyson's eccentric method in all cases; but I should not quarrel with anybody who chose to conform to ordinary usage instead, if he would do it uniformly.

Mr. Collins is also irregular in regard to the punctuation of his quotations from the early editions; but some of the variations (periods in place of commas and the like, which confuse or pervert the sense of the passage) are probably the fault of the proofreader.

With all its defects the book is a valuable one. The labor involved in preparing it can hardly be appreciated except by the few who have tried their own hands at similar tasks. In the case of Tennyson, who probably "tinkered" his poems more than any other English or American author, it is not likely that we shall ever have a perfectly complete and accurate *variorum* edition. He never brought out a new edition without some changes in the text — perhaps a single little word in a line that had been unaltered for forty years or more, — and one must carefully scrutinize every line and every word in each of many editions in order to detect these occasional trivial changes; and after all he may overlook some of them, as I find from Mr. Collins's book that I have done in two or three instances in poems that I have collated again and again. I have sometimes come very near making other mistakes. To give a single instance, Tennyson made no change in "The Poet's Song," published in 1842, until forty-seven years later (1889), when he put "fly" instead of "bee" in the line "The swallow stopt as he hunted the bee." I had printed it in 1886 in a little book that I have not mentioned above ("The Young People's Tennyson"), and it was by the merest chance that, in adding it to the enlarged "Select Poems" in 1895, I happened to refer to an English edition of that year and caught that "fly." If I had not known the poem by heart I might have missed the insect even then.

W. J. ROLFE.

Cambridge, Mass., May 6, 1901.

The New Books.

THE IRON CHANCELLOR IN A NEW LIGHT.*

It is complained that if publishers go on feeding the current popular craving for sweets in the form of love-letters it will end in the public's losing its taste for plain food altogether, and having its digestion permanently spoiled. There may be something in this, but the danger seems overdrawn. Reading, say, Victor Hugo's love-letters through at a sitting would certainly be like eating one's way unassisted through a whole box of caramels — the results might be unpleasant. But it is not so of the Love Letters of Bismarck, which we have now before us in a comely volume of 480 pages. These quite German examples of the *billet-doux* are sensible, practical, "newsy," only moderately saccharine. They are indited to Fraülein von Puttkamer — a name not savoring particularly of sentiment. We do not mean that the letters are not affectionate, that they contain no tender passages, no terms of endearment. The Chancellor "makes love" throughout the earlier epistles at least, if in a rather rough, Junkerish, half-cynical way. Once, in a burst of unusual tenderness, he calls Frä. von Puttkamer "a little pink angel," but as he soon goes on to talk of a package of sausages and some socks she has sent him, the reader's nerves are relieved. In fine, if the affection breathed from the letters is not of the ecstatic order, it is at all events a manifestly strong and durable fabric, made in Germany, and warranted to wear.

The letters extend from the time (1846) of the writer's engagement to Frä. von Puttkamer, to 1889; and about a third of them were written before the marriage took place. A few extracts will serve to show their general drift and quality. A letter of 1850 indicates the writer's opinion of the liberal movement of the time. Speaking of the possibility of a clash between Prussia and Austria, Bismarck goes on to say:

"Robert Blum's bust, draped with black and white sashes and cockades, is the emblem by which members of the Berlin militia, and democrats of all countries here, at Frankfort, and elsewhere, celebrate their festivities and swear vengeance on monarchs; to this has Prussia grown. It is for these people we shall be

*THE LOVE LETTERS OF BISMARCK: Being Letters to his Fiancée and Wife, 1846-1889. Authorized by Prince Herbert von Bismarck, and translated from the German under the supervision of Charlton T. Lewis. With portraits. New York: Harper & Brothers.

victorious, if we are victorious; and every democrat will exhibit his wounds to the King as an unpaid bill, when, with his help, we have conquered. I cannot restrain my tears when I reflect what has become of my pride, my joy, my fatherland, the faithful, brave, honest Prussian nation, intoxicated by the giddy cup which they call Prussian honor, in the leading-strings of a gang of Rhenish place-hunters and scoffing democrats."

The following sketch (1851) of Amschel Rothschild shows that the Chancellor was no poor hand at a portrait:

" . . . I have picked the enclosed leaves for you in the garden of old Amschel Rothschild, whom I like, because he is simply a baggling Jew, and does not pretend to be anything else, and, at the same time, a strictly orthodox Jew, who touches nothing at his dinners, and eats only 'undefiled' food. 'Johann, dage vid you some bread for de deers,' he said to his servant as he came out to show me his garden, in which there were some tame fallow deer. 'Baron, dat blant costs me two thousand guilders, honor bride, two thousand guilders cash; I will let you have it for one thousand, or, if you want it for nuddings, he shall bring id to your house. God knows I abbrejiate you highly, Baron; you are a nize man, a brave man.' With that he is a little, thin, gray imp of a man, the patriarch of his tribe, but a poor man in his palace, childless, a widower, cheated by his servants, and ill-treated by aristocratically Frenchified and Anglicized nephews and nieces, who will inherit his treasures without gratitude and without love."

In 1852 Bismarck fought his famous duel with Vincke, and his account of the affair does not greatly heighten one's esteem for his character.

"Vincke wished to defer the matter for forty-eight hours, which I granted. On the 25th, at 8 A. M., we rode to Tegel; to a charming spot in the woods by the seashore; it was beautiful weather, and the birds sang so gayly in the sunshine that, as we entered the wood, all sad thoughts left me; only the thought of Johanna I had to drive from me by force, so as not to be affected by it. With me as witnesses were Arnim and Eberhard Stolberg, and my brother as a very dejected spectator. With V. was Sauken, and Major Vincke of the First Chamber, as well as a Bodelschwingh as impartial witness. The latter declared before the matter began that the challenge seemed to him to be, under the circumstances, too stringent, and proposed that it should be modified to one shot apiece (four had been agreed upon). Sauken, in V.'s name, was agreeable to this, and had word brought to me that the whole thing should be called off if I declared I was sorry for my remark. As I could not truthfully do this, we took our positions, fired at Bodelschwingh's command, and both missed. God forgive the grave sin that I did not at once recognize His mercy, but I cannot deny it: when I looked through the smoke and saw my adversary standing erect, a feeling of disappointment prevented me from participating in the general rejoicing, which caused Bodelschwingh to shed tears; the modification of the challenge annoyed me, and I would gladly have continued the combat. But as I was not the insulted party,

I could say nothing; it was all over, and all shook hands."

The following passage from a letter of 1847 will answer better than the foregoing extracts to show the Chancellor in the guise of a lover:

"Why do you so lament your last letter? I found nothing in it that was not dear to me, or could have been dearer. And, were it otherwise, where should you in future find a heart on which to disburden your own of that which oppresses it, if not with me? . . . My dear, dear Johanna, must I tell you once more that I love you; *sans phrase*, that we ought to share with each other joy and suffering,—I your suffering and you mine; that we are not united for the sake of showing and sharing with each other only that which gives pleasure; but that you may pour out your heart at all times to me and I to you, whatever it may contain; that I must and will bear your sorrows, your thoughts, your naughtinesses, if you have any, and love you as you are—not as you ought to be or might be? . . . Do not keep your gloomy thoughts for yourself while you look on me with cheerful brow and merry eyes, but share with me in word and look what you have in your heart, whether it be blessing or sorrow. . . . Look upon us as mutual father-confessors; as more than that, since we, according to the Scripture, are to be 'one flesh.'"

The letters contained in this volume are, in point of fact, for the most part letters written by Bismarck to his wife. To entitle them, therefore, collectively "Love Letters" is not wholly accurate, although perhaps a third of them belong fairly in that category. They are certainly better worth reading than if they all harped constantly on the same tender string. They are various in tone and matter. They bring us very near sometimes to the Chancellor's secret opinions on topics whereon he was accustomed to be reticent. For the most part they show Bismarck in an unusually amiable light. He is the affectionate, domestic, practical-minded, confidential lover and husband throughout. We see how thoroughly wholesome and pleasant his home relations must have been; how, amid the distractions, responsibilities, triumphs of his public career, it was about his own hearthstone that his affections and deepest interests really centred. The biographical value of the letters is considerable, and they certainly tend to soften the rugged lines of the usually accepted portrait of the Iron Chancellor. Clearly, the man of blood and iron, the cynical statesman who declared that the moral law had no bearing on politics, was a lovable man in the home circle. The volume is handsomely got up, and contains some interesting portraits after unfamiliar originals.

E. G. J

THORPE'S CONSTITUTIONAL HISTORY.*

Professor Thorpe's "The Constitutional History of the United States" is a record of the rise and progress of the American constitution, from a new point of view. While this work differs from all those on the subject which have preceded it, it does not aim to displace any of them, but constitutes a distinct addition to the group. Though the author extends his observations over the entire period of our national history down to 1895, he is less discursive than Von Holst, whose work included an elaborate presentation of our political affairs, such as are generally considered not a part of our constitutional history. Mr. Thorpe aims to elaborate such political movements only as were fundamental in their bearing. His treatment of his subject somewhat resembles that of Curtis, but he covers a longer period, thus requiring more pages. The three volumes of his work are not unduly expanded. Indeed, in view of one consideration noted below, the treatise might well have been made larger.

The present work serves either as a supplement, or as a companion treatise, to Mr. Thorpe's earlier "Constitutional History of the American People." That work was intended as an exposition of the State side, and the present one as an exposition of the National side, of our dual system of government. References are here frequently made to passages or chapters in the former treatise. Those who possess both works, or who find them together in the same library, can utilize them jointly by means of these references. But the two parts of our dual system are so far one, as the author's present references to his earlier volumes indicate, that his readers could have no ground of objection to the size of the new treatise if it had been expanded to five volumes, by embodying in it all the matter which was included in his first "Constitutional History." The two elements of this dual system may well be considered together as parts of one whole; and there are certain advantages to be gained by this mode of studying them which are not secured when these elements are examined separately. As Mr. Thorpe said in his earlier work: "Originally as well as lawfully, the commonwealth constitutions are a part of the national."

The plan of construction adopted for this treatise by Mr. Thorpe is advantageous, and is

well adapted for the presentation of those details which he has assumed to be of prime importance. To treat with fidelity all the minutiae of so vast a general theme, or to give even slight attention to every detail for which any one of a thousand readers might perhaps be expected to make a demand, would be obviously impracticable. Some limits must be set to the size of the work, and only those details which are of more general interest can be allowed discussion in the text. A happy compromise between vague generalization and interminable minuteness has been adopted. The period of time from 1765 to 1895 has been divided into six epochs, of varying length, to each of which is devoted a section of the treatise, called a "Book." The transition of thirteen detached colonies into one national State, during the years from 1765 to 1787, is presented in Book I., under the title of "The New Nation." Book II., devoted to "The Formation of the National Constitution," relates the preparations for and the drafting and submission of that instrument. Its reception by the people, and their adoption of it with its early amendments, including the twelfth in 1804, occupy the space allotted to Book III., with the heading, "The Constitution before the People." Then follows the period of "Contest and Compromise," from 1804 to 1861, in Book IV., wherein is traced the path of controversy over the compromises of the Constitution concerning slavery, down to the time when swords took up the quarrel. Book V. presents the four years of the Civil War, under the name of "Emancipation," the word which sums up the great change effected by that war in our governmental system. "The Extension of the Suffrage" is the theme of Book VI., describing the next great change in that system, which was adopted as a logical development from the immediate results of the war. Thus is attained an easy analysis, into periods of varying duration, of our entire constitutional progress as a Nation, down to the advent of the present entirely new era.

The mode of treatment chosen by Mr. Thorpe, for the presentation of the constitutional features of each of these epochs, is to illustrate them by drawing largely upon the current debates and discussions, and expressions of individual and aggregate opinion, in legislatures, conventions, and other public assemblies. The controversies of the time, reproduced in condensed form, speak for themselves, in the arguments advanced, the clashing of

* THE CONSTITUTIONAL HISTORY OF THE UNITED STATES, 1765-1895. By Francis Newton Thorpe. In three volumes. Chicago: Callaghan & Co.

contrary views, the statutes or resolutions adopted, and the constitutional amendments presented and considered. Those who have read with pleasure the pages of Mr. Thorpe's earlier work will find here the same vivid and picturesque presentation of the living issues of each of these epochs in our history. It is most interesting reading to trace, in practically the language of the time itself, the course of debate, not only upon the framing by the convention and the discussion by the people of the original Constitution, but also upon the consideration of the early amendments; of the compromise legislation, prior to the Civil War, respecting slavery; of the unsuccessful movements toward further compromises; and finally, of the successive post-bellum amendments, each advancing to a constitutional outpost not previously occupied. The movement of an epoch, a century old, is thus brought before us with the freshness of the present time, and the vital interests of the eighteenth and nineteenth centuries, in questions fundamental to our system of government, become vital to us to-day.

One agreeable instance of Mr. Thorpe's method is in his paraphrase of the President's arguments for nationality in 1861. Lincoln stepped into his office with an authoritative and categorical statement of the constitutional rights and powers of the central government, and the utter unconstitutionality of secession, which were to be the basis upon which his administration would wage a defensive war for the preservation of the Union as its prime object. Mr. Thorpe wisely adopts the ideas advanced by Lincoln, in this and his later state papers, and the language in which they were presented, as the best exposition in our literature of the nationality which underlies our Constitution. His argument was clear and vigorous, befitting his high theme; and his presentation of the national idea was then, and still remains, unanswerable.

Graphic is our author's picture of the institution of slavery entrenched in the compromises of the Constitution, the inertness of the national government, and the general torpidity of the public mind on the subject, as indicated in the projected thirteenth amendment of 1861 which was to perpetuate the institution. Graphic, too, is his representation of the change of public sentiment, even in the border States, and the movement toward State constitutions declaring against slavery, when the progress of the war had proven the institution effete, and the adoption by the States of the doctrine of

the paramount allegiance of citizens to the National government.

It is refreshing to observe that Mr. Thorpe finds no warrant, in the facts of our history, for the theory of the rightfulness of secession. The Declaration of Independence was a joint, not a several act. "In practical politics it announced the birth of a new nation." Months before, Congress had advised the people that "it would be very dangerous to the liberties and welfare of America for any colony separately to petition the King or either House of Parliament." The Provincial Congress of New York, in 1775, had declined to declare in favor of independence, leaving "a so general and momentous concern to the Continental Congress." The recommendation of Congress to Massachusetts, that she take steps toward a provincial government in that colony, until the King's governor should consent to govern the colony according to its charter, "proves the truth of the saying of Lincoln, that the Union is not only older than the Constitution, but older than the States." The mere fact that in the Continental Congress each colony was allowed one vote "cannot in justice be made the basis for the later claims of the advocates of State sovereignty."

Though it may seem ungracious to question, in any respect, so excellent a treatise, it must be confessed that this work is in one way disappointing. The author seems inclined to treat with less than justice the efforts of the colonial Fathers in resisting the British aggressions. Their opposition to the Parliamentary claim of right to tax the colonies is clearly stated, but is pronounced groundless.

"The right, though successfully questioned by the Americans, seems now, when we may calmly reflect over it, to be well founded in the principles of government."

"The best argument against parliamentary taxation must be economic rather than legal, and must proceed from a revolutionary interpretation of government."

"They denied the supreme power of Parliament to tax America, though without good authority for the denial."

"Thus the Congress attempted to put the British government in the wrong."

So it was that "Acts of Parliament, strictly legal and constitutional, became the ostensible excuse for American Independence."

These impeachments of the legal ability of the colonial bar are coupled with two significant admissions: the accused were diligent students of the Constitution, and they were honest in their convictions.

"The Americans were thoroughly convinced of the truth and justice of their own interpretation of consti-

tutional principles, [and] it is not unjust to say that, at this time, the idea of constitutional government was more clearly recognized in America than in England."

Yet he compares these colonials with those who in 1861 proposed to sever the Union, and says that, with the beginning of the Revolution, "nullification was rapidly becoming secession." These are our author's generalizations, without either explanation in argument or citations of authority. The constitutional arguments of John Dickinson against the Parliamentary power of taxation over the colonies, and of John Adams and James Wilson against the existence of any legislative power of Parliament whatever over the colonies, in 1774, were based on numerous early British precedents. If these arguments are to be condemned by the impartial historian as groundless, they should be shown to be either inherently weak, or outweighed by sound adverse arguments.

There are other generalizations in our author's work which seem to be hastily made. It is said of the introduction by Randolph into the Federal convention in 1787, of the Virginia plan, contemplating a national government, consisting of a supreme legislative, executive, and judiciary, that "this was the first use of the term national, in the sense in which it is now commonly understood." If it be desirable to fix the earliest use of this term, further investigation may be needed. Aside from its use by individuals, as by Washington and Paine, in 1783, it is found in the Report of the Committee of Congress, drawn by Madison, under date of September 25, 1783, on the memorial from Massachusetts respecting the grant of half-pay to the officers of the army, wherein that measure is referred to as "an act finally adopted, and the national faith pledged to carry it into effect." Again, it is said:

"It is difficult to fix the exact time or occasion when the word Nation was first employed to describe the government of the American people, but there is reason to believe that one of the first uses of the word in this sense was made by President Lincoln in his Gettysburg address, in which he spoke of the Government of the People as that of 'a new Nation, conceived in liberty, and dedicated to the proposition that all men are created equal.'"

To take this view, we must forget that in 1793 Judge Wilson of the Supreme Court found it easy to answer affirmatively the question, "Do the people of the United States form a Nation" (and this with a big N); and that in his answer he said:

"The people of the United States intended to form themselves into a nation for national purposes. They instituted, for such purposes, a national government

complete in all its parts, with powers legislative, executive, and judiciary, and in all these powers extending over the whole nation."

It is with regret that the reviewer has found occasion to qualify, by these discriminations, his commendation of a work so well conceived, and, in most respects, so admirably accomplished.

JAMES OSCAR PIERCE.

A JOURNEY TO NATURE.*

About six months ago, a series of papers appearing weekly in the New York "Evening Post" attracted our attention. They were written in a style that was noteworthy even among the excellent literary papers that one habitually finds in that journal, and as the chapters went on from week to week, we found ourselves eagerly awaiting the Saturday issue of the "Post" in which a continuation of the series might be expected. Presently they came to an end, but we were confident of their resurrection in a book, so clearly deserving they were of the more substantial form of publication. The confidence was justified, and the entire series is now reproduced under the title "A Journey to Nature," while in place of the mysterious initials "J. P. M." (which suggested to us nothing but the name of Mr. J. Pierpont Morgan), we find upon the title-page the name of Mr. J. P. Mowbray.

The book is remarkable in more ways than one, and is sure to attract much attention. Its humor, its philosophy, its pungency of style, and its wholesome view of life are qualities that go to the making of literature rather than of journalism, and more than once, while reading the several chapters in their original form, we felt that we were enjoying some such rare experience as was enjoyed by the fortunate discoverers of "My Summer in a Garden" in the columns of the Hartford "Courant," or even of the "Essays of Elia" in the pages of the "London Magazine." Now re-reading the papers in their collective form, our early impression is deepened, although we are conscious of an occasional reservation of praise of the sort that almost necessarily results when the mental attitude is shifted from that of a skimmer of newspapers to that of a reader of books. But these reservations are very slight indeed, affecting only a word or a phrase here and there, and more than adequate compensation is offered for

* A JOURNEY TO NATURE. By J. P. Mowbray. New York: Doubleday, Page & Co.

a few trifling defects in the sense of continuity and artistic unity that we get when the book is taken at a single reading.

In a way, the book is a story-book, although the whole of its story may be told in a few words. Briefly, it deals with the experiences of a Wall Street stock-broker, plunged in the thick of business and social life, and suddenly confronted with the vision of sudden death. An attack of heart failure pulls him up short, and hurries him into the country for a cure. He is a man in the forties, a widower, with one small boy, Charlie, whom he takes along. The place of refuge provided is a cabin, an appanage of a decayed manorial homestead, somewhere in Central New York. In this cabin the man and the child and a yellow dog set up a primitive form of housekeeping, being cared for in the grosser ways by Gabe Hotchkiss, the farmer who occupies the homestead, and ministered unto in somewhat more delicate fashion by his niece Griselle. These are the *dramatis personæ* of the story,—these, and the Doctor, who, delighted to have found a patient who will take his advice, comes out now and then to see how things are getting along. The book is made up of communings with nature, the natural incidents of vagabond life, occasional dialogue, and — Griselle. This young woman seems to be merely a lay figure in the earlier chapters, but her personality is gradually insinuated into the substance of the story, until she more than shares the interest with the narrator himself. The author's management of this charming person is the most artistic feature of his work. Casual observation, curiosity, sympathetic attention, sentimental interest, affection, love, and chastened disappointment,—these are the successive notes in the gamut of the relationship between the man and the maiden. It is a familiar sequence, but one not often presented with such delicacy and charm.

But quite enough has been written about and around this book; let us turn to the more convincing task of illustration. The exile has arrived at his cabin, and has set his teeth in grim determination to "stick it out."

"This was the bravado of the will, and even while it was flourishing I was conscious that I would give the hovel and the two big boxes that had been set down at its door for a cocktail.

"I asked the two men who had driven us and the boxes up where I could get some ice and a lemon. They looked at each other as if I had asked them for a French menu. 'Ice?' said one of them. 'You might git some at the butcher's in Spelldown. It's four miles and a

half. There's a spring in the medder yonder, but the lemon crop ain't very good this year.'

"That's so," said his companion, wiping his face with his shirt-sleeves, 'the potato bugs hurt the young lemons awfully last season.'

The Doctor comes up for a few days of rough life, and is highly pleased with his patient's condition, until a chance remark awakens dark suspicion.

"You're convalescent—that's all. You must keep this jig up for one year. I do not propose to let up on my prescription, if you expect me to carry you through to a good old age. You see, I've got a good deal at stake in this matter. You've been a pretty good boy so far. I did not believe you could do it. In fact, you're the first man I ever met who could give up female society entirely and take to the woods on sanitary principles, and you will make a shining example when you go back to Broadway and Wall Street.'

"At that moment Charlie came to the door and shouted, 'Say, Dad, where do you suppose Griselle keeps the pepper and salt?'

"I remember that the Doctor, who looked very absurd in his bare feet, came over and stood in front of me, and said with a cavernous an intonation as he could command, 'Who in thunder is Griselle?'"

One night the invalid drinks coffee recklessly, has a nightmare, wakes up with violent heart-throbs, and loses his nerve completely. Thinking of nothing else to do, he proposes to the yellow dog that they have a wood fire.

"I might as well put down that dog's reply, if for no other reason than that it is a true dog's reply, and not man's, which dog talk is so apt to be. This is what he said, exactly: 'I can't make out what it is that you propose to do, but I understand in a general way that you are going to do something, and I'm with you whatever it is. Let's make as much hullabaloo about it as we can.'

"I have learned that a dog apprehends a man's meaning very much as a man apprehends the meaning of a symphony. It is purely a matter of tones and not of articulations. He seizes upon your moods, not upon your ideas, with the marvellous generalizing capacity of a sympathetic ear. He responds to the allegros and andantes, appropriates the rhythms without consciousness, and keeps time to the feelings as they slip and merge. Man must be a continual Beethoven to a dog, uttering mystic strophes that he cannot analyze. A dog is thus superior to a man in that he is always saved from being a critic."

One more passage may be given, illustrative of the graver moods of the book, and showing how well Nature did her work, no less for the soul than for the physical frame of her patient. It takes the form of a soliloquy.

"I feel confident that a healthy adjustment of faculties, and the suspension of an aggressive egotism, put a man *en rapport* with new harmonies that he never before suspected. If he walk in the cordial but silent woods, he finds that the defiance goes out of his vertebrae, and he is acquiring the bowed head; and if we look narrowly here we shall find, I think, that the bowed head of the savant and the saint are the tokens of a similar but unequal humility. These conclusions bore into one's old timbers unobserved like the teredo,

when one lives apart from his fellows for a while; so that I grew to think, like the Doctor, that it was good for every man to have hermit hours, and to keep a wilderness somewhere into which he can escape from himself. In such sequestered moments tides of soft intimations come from afar, and there are apt to be astral banners fluttering in one's outreach — whisperings of origins and outcomes, never before heard in the soft procession of the universes; faint, kindly voices reaching up from the lowliest processes, trying to speak of kinship and fatherhood. There are new and tiny links far down the inscrutable depths, and they glitter in the gloom with threads of promise, forever weaving the continuity and indestructibility of life in a majestic synthesis."

On the walls of the Doctor's city office, we are told, there was a Scriptural motto, "For thus saith the Lord God, the Holy One of Israel. In returning and in rest ye shall be saved. In quietness and confidence shall be your strength, and ye would not." It is the lesson of this passage that "A Journey to Nature" inculcates, and the lesson is one that we Americans, more than most other people, need to learn. The book is an evangel of the quiet life, the life freed from the unnecessary perplexities of man's own making, the true life of the spirit for which so many of us vainly strive. It is a beautiful book, and we count it a privilege to have had this opportunity of saying even these few inadequate words in its praise.

WILLIAM MORTON PAYNE.

OUR CONTEMPORARY STAGE.*

Mr. Norman Hapgood's volume, "The Stage in America, 1897-1900," treats those aspects of the acted drama which have played the most important part in American theatrical history during the past few years, besides presenting a purely critical consideration of the histrionic notabilities connected therewith. The purpose of the book — so far as any chief purpose can be discovered in the work of one who is so emphatically a critic of detail — seems to be to rescue from unmerited oblivion records of those productions worthy of a more enduring place than that which is given in the daily newspaper. Says the author:

"So many influences enter into the formation of a dramatic opinion, or even into a mere narration of theatrical incident, that to select among the facts, impressions, and beliefs of four years those which sum up the period is full of peril. After reversing my view of Henry Esmond's ability in comedy, or of the degree of Mrs. Fiske's talent, what shall I think of my next conviction? The difficulty is not new: even Goethe has

written foolish things about Hamlet; the sharp difference between him and Schiller over Egmont was on a subject where both were masters; the meanderings of Tolstoi's 'What Is Art?' are matched by aberrations of Hume, Voltaire, Johnson, and Dryden."

As a corollary to this we may add that dramatic criticism is one of the most difficult forms of criticism, for it has no written formula, no stereotyped standard, to fall back upon. It is man's opinions based on man's knowledge of preëxisting and present conditions, on man's accepted and preconceived conclusions as to what should constitute the ideal form of that particular branch of art under discussion, and of man's understanding of the technique of the drama. The highest and brightest achievement in dramatic criticism is reached when the critic remains true to his own convictions, albeit his ultimate conclusions may be at variance with the world at large, for every thought of the true critic assimilates, respires, and enlarges in that sphere of art which he has chosen to study; and in arguing with oneself one has always a respectful antagonist to whose objections every attention must be given.

Mr. Hapgood touches upon the problems of the stage in a manner which reveals a clear and comprehensive insight. In speaking of the theatrical trust (a product of one of the gloomy qualities of American life: the excessive love of wealth) he says:

"Its growth was rapid, its power immense, and the history of its rise, if intimately known, sounds like a melodrama or a satirical romance. . . . This syndicate can say to the theater owner: 'If you do not do business with us on our own terms, we will not let you have first-rate attractions. If you do, we will destroy your rival, or force him to the same terms. For the bookings we will take a share of the profits.' To the actor or traveling manager it can say: 'You must play in our theaters or in barns. For our theaters we make our own terms.' To both it can say: 'Nominally, we act as your agents. In reality, we are your absolute masters.'"

These sentiments are voiced by the majority of our actors and critics.

In his chapter on "The Drama of Ideas," the author proves himself to be a *diseur de bon-mots*, as the following quotations, picked at random, will attest:

"It was a sadly demoralized man who said he had three rules for the conduct of life; of which the first was, never to see the plays of Henry Arthur Jones, and the other two did not matter — but it was an artist also and a critic who spoke."

"The kinship between intellectual innocence and real culture is what makes bad melodramas so good and good melodramas so bad."

"The greatest literary ideas are dramatic ideas; most of the world's highest literature is poetry, and most of its highest poetry is drama. We need not fear that

* THE STAGE IN AMERICA, 1897-1900. By Norman Hapgood. New York: The Macmillan Co.

modern times are undramatic, for artistic genius is creative, and when it exists it will create somewhat in its universal manner."

"Great dramatic ideas are imaginative and emotional conceptions, and the nearest to an exact statement that can be made about them will tell what feeling of life they imbue."

Mr. Hapgood tells us that there is a drama, not large but distinct, which belongs especially to the United States of to-day, and, whether lasting or not, to contemporary observers seems to move on more artistic principles than any native plays of the past.

"Two men stand, as far as we can see, clearly ahead of their predecessors: James A. Herne for intellectual qualities, supported by considerable stagecraft; William Gillette for the playwright's talents, working on ideas of his own. Their plays are equalled by single efforts of other men, but no other American dramatist has done as much of equal merit."

Speaking of American humor, he reminds us that a certain form of humor, not the highest, and yet not unrelated to the larger kind, is found as incessantly in our farces and variety shows as in our presidential campaigns. "Fatalism and buoyancy, love of exaggeration, and a taste for slang are some of the components." But he merely lessens the dignity of his arguments by inserting some very insipid quotations from broad farces and burlesques which, for some reason or other, draw intellectual audiences to a certain metropolitan music hall. Who was it that said human nature in America is somewhat like the articles in a great exhibition, where the largest and loudest things first catch the eye and usurp the attention?

Upwards of forty years ago, George Henry Lewes, speaking of the frivolous character of our plays, said: "Unless a frank recognition of this inevitable tendency cause a decided separation of the drama which aims at art from those theatrical performances which only aim at amusement of a lower kind (just as classic music keeps aloof from all contact and all rivalry with comic songs and sentimental ballads), and unless this separation takes place in a decisive restriction of one or more theatres to the special performance of comedy and the poetic drama, the final disappearance of the art is near at hand." This quotation is not inserted for the sake of calling attention to and praising the so-called "palmy days" of the stage, but merely as a preliminary remark in calling attention to the fact that, according to Mr. Hapgood, there is only one high-class theatre in America: the Irving Place Theatre, in New York, where the running of a theatre is looked upon more as an art than as a trade.

But as all productions are here given in German, its clientelage is limited.

It is impossible to do more than point out the general purpose of the book under consideration. The titles of the principal chapters give an idea of the numerous topics treated: "Ibsen," "Recent Shakespeare," "Foreign Tragedy," "Rostand," "Pinero, Shaw, and Jones," "From the French," "Histrionic and Literary Side-shows," etc. We are glad to note that the performances given through the efforts of the Independent Theatre Company, which had its headquarters for two years at the Carnegie Lyceum in New York, have been given the space that they deserve.

Mr. Hapgood is "nothing if not critical"; but whereas that expression, as applied by Iago to himself, denoted a mind especially on the alert to discover weak points in everything, it means something essentially different as applied to the present critic. In fact, the author shows himself to be a kind of Benthamite in art. It is true that there are some statements made which he may some day wish to withdraw. The peculiarity of his critical ability consists in his power of assimilating the thoughts and the work of others — its pliancy is its strength.

INGRAM A. PYLE.

RECENT ENGLISH POLITICAL PHILOSOPHY.*

Our age forsooth is still in the throes of transition. We begin the twentieth century with a number of problems and questions pertaining to their solution which have by no means found even approximately satisfactory answers. New ideas and theories chase each other like clouds on the spiritual horizon. That they are but clouds is due largely to the lack of true philosophical training in those who attempt to advance them. It is sometimes even painful to witness the vagueness of issue compared with the ado with which the answer is sought. The blending of sociological with political and historical ideas, or rather the forcing of the two latter to conform to the still somewhat indefinite and artificial reasoning of sociology, is more of a confusion than an assistance to a reader. Against the sense of insecurity thus produced, it is an antidote to turn back upon the path, and review with some

* ENGLISH POLITICAL PHILOSOPHY from Hobbes to Maine. By William Graham. New York: Henry Holt & Co.

AN INTRODUCTION TO ENGLISH POLITICS. By John M. Robertson. New York: New Amsterdam Book Co.

friendly author the work of those serious thinkers of the past whose labor has largely contributed to raise the foundation on which the present edifice of social and political reasoning is erected, and whose efforts have largely proved true. Thus it is possible, by way of contrast, to bring into comparison two recent books whose difference in scope and treatment would scarcely suggest each other. In a way they may serve as fair examples of the philosophical and the unphilosophical attitude of many writers of to-day.

Professor Graham's "English Political Philosophy from Hobbes to Maine" is one of the serious contributions to the study of political theory which thoughtful people welcome. We recognize that there is nothing especially new and original in the author's presentation of his thoughts about these writers. The book would have been very well named "Introduction to the Study of," etc. It strikes one largely as a course of lectures condensed for convenient purposes into book form, explanatory, discursive, rather scholastic in tone and not very argumentative. The criticism applied to the theories of these authors is drawn from the later discoveries in the world of thought and from the burning problems of to-day which their ideas have not succeeded in solving, and it is no wonder that they crumble before so fierce a light. The treatment is not perfunctory nor shallow but earnest and painstaking, and therefore the book will doubtless become a considerable help and guide to the serious student. And to become such a guide is, as we understand it, the author's special object. By bringing the six foremost English thinkers upon political theory within one frame, and discussing their relation to each other and to other philosophers, a continuity in the development of thought is presented which one otherwise does not easily meet with. Locke is usually studied from the point of view of abstract philosophy, Burke from the point of view of literary merit, and Mill in connection with Political Economy, whose chief light he is. The study of Hobbes we believe is almost obsolete, and Bentham too is usually taken up only incidentally, since the memory of these first explorers in the realm of Political Science is obscured by the fame of their far more successful followers. Professor Graham finds both Hobbes and Bentham (and Burke, too, for all that) lacking in penetration of thought and grasp upon actuality, but in his appreciation of their fundamental value he is both sincere

and just. With Burke it seems difficult for him to distribute the sun and shade of valuation properly. Burke's greatest, and in our opinion his only, fault was his lack of understanding of such a tremendous departure from the slow beaten track of social progress as the French Revolution. Burke was of course wrong in this; yet he was the only statesman in Europe who said anything against it which was neither puerile in tone nor bigoted in idea, — which, on the contrary, has been generally productive of good to this day. It is indeed strange that as an Irishman, to rebellion bred, he should so misconstrue everything done on the other side of the Channel; although if it had been for the immediate deliverance of his own race, he might have sanctioned much. If Burke had not been ground so steadily and thoroughly in the English Parliamentary flour mill, he might have looked at matters differently, and he, the English subject, not been outdone in liberal sympathies by the nobleman of hard feudal stock, the Prussian Count Schlabrendorf, who hastened to France in anticipation of the new star of liberty to be born there, and lived through most of the Jacobin sessions of stormy memory. But when will Celt ever understand Celt?

Bentham, as a political theorist, will claim more of the interest of our readers than Burke, largely because America is the country where his doctrine of the greatest happiness for the greatest number has been more generally adhered to and realized. Yet his prophetic words in the defence of security, even if it be at the expense of equality (p. 228), may well resound in the minds of many who watch the gradual change from an individually independent to a semi-feudal relation which the lower social layers are fast undergoing, conditions which have come "for to stay" and will not be discussed away. We quote his words: "When security and equality are in conflict it will not do to hesitate for a moment. Equality must yield. The first is the foundation of life; subsistence, abundance, happiness, everything depends upon it. Equality produces only a certain portion of good. Besides, whatever we may do, it will never be perfect; it may exist a day; but the revolutions of the morrow will overturn it. The establishment of a perfect equality is a chimera; all we can do is to diminish inequality." Still more interesting is Bentham's demand that the laws be codified and made accessible in form and content to everybody. As Professor Graham expresses his wish:

"If now the laws which concern everybody were in one volume, and those which concerned only classes were in small separate volumes, if the general code had become, as with the Hebrews, a part of worship and a manual of education; if a knowledge of it were required as a condition of the franchise, the law would then be truly known, every citizen would become its guardian, its violation would not be a mystery, its explanation would not be a monopoly, and fraud and chicane would no longer be able to elude it" (p. 231).

We believe it would have given the venerable philosopher a genuine delight if he could have beheld — as perhaps through celestial omniscience he has — the late publication of the Civil Code of the German Empire, printed for everybody's use in a small volume which can be held in the hollow of one's hand, yet read with perfect ease and costing but a mark. But we shall have to wait long before such a boon is given to this lawyer and judge ridden community.

Speaking of Bentham's impossible Love of Humanity, Professor Graham says with a touch of some pertness:

"As far as the 'love of humanity' is concerned, it is not here necessary to inquire how far it is possible to have any definite feeling for a vast entity like humanity, the best and noblest part of which is dead and passed away, while some part is not yet born, and much of what is alive and concrete may affect us in a manner that arouses anything but love. To form the conception of such is difficult, to have any real feeling for the composite object of it, is difficult. But it is perhaps psychologically possible to have a kind of love for the vast Being (much of which is not in being) through its best representatives, who are chiefly and necessarily the mighty dead, whose character and works are beyond dispute" (p. 199).

How will that do in America where Shakespeares and Michel Angelos of to-day, if we trust the local reporter, are neither few nor far between, and admirable characters, according to Bostonian terminology, are not rare, but in fact crowding the public theatre so that there is hardly standing room? We warn the pessimists of Professor Graham's type off the planks, for they will surely be hooted at! And after all, is love of humanity as a distinct part of one's make-up such an impossibility? It is all very well, as Professor Graham suggests, to do the best we can for ourselves and those who depend upon us, and let the matter rest there, but there is such a thing as generous sympathy with outsiders just because it is a beautiful thing to be friendly and "God loveth a glad giver." This feeling of genuine warmth and good will toward all till they themselves repel us — a feeling which makes one beloved by his fellow beings, and lifts the meeting of strangers into a charming experience, — we look upon as not at all an impossibility. True,

in spite of our philanthropy and altruism, this precious feeling as a gift, a disposition, seems to have faded out of our too practical lives and is now preserved in the original force only by a few simpletons. This feeling, it appears, is the real love of humanity; which evidently Bentham did not invent, but which he had pigeonholed properly in his theoretical mind and was going to advocate as worth striving for. If, in fact, the genuine article were distributed more widely, and were less spoiled by the influence of some "cause" or other urging the individual to act in a stereotyped way, it would bring the gentle tact that prevents friction, and the losses and crosses of life would be not left to specialists, as Professor Graham suggests (p. 198), but be borne by everybody; and we boldly state that if love of humanity becomes a cumbrance rather than a help, that is because true goodness is largely lacking.

But we will leave this difficult subject, and make our only general criticism of Professor Graham's mode of discussion. He is sometimes so given over to common sense that he becomes rather trite. But this and the frequent repetitions are faults easily committed in books of this kind where clearness and simplicity are necessary characteristics.

Mr. John M. Robertson's book, "An Introduction to English Politics," will presumably cause a good deal of controversy between the adherents of the old and the new school of historical writing. Mr. Robertson is rather a rabid modernist; the historical writers of many nations pass in review before him, are all weighed, and found wanting. What is it, then, that Mr. Robertson himself must supply, since it is nowhere else to be found? Briefly stated, it appears to be the presentation of some all-important phases of a nation's life explained primarily by sociological causes, with the purpose not only of furthering a new doctrine, but also with the noble intention of thus teaching the nations of to-day, particularly those of English speech, to avoid mistakes already committed and occasionally repeated. No one can feel anything but sympathy with such an attempt. The question is whether Mr. Robertson is successful in proving his point, and whether the method employed speaks in his favor as an independent and at the same time profound thinker. But Mr. Robertson himself disclaims any thoroughness, which of course is for him the saving clause.

The book consists of five parts, the first treating of political evolution, particularly

among the Romans and Greeks; the second concerned with economic forces among these and also among the Byzantines. Part Three discusses the culture-progress in antiquity; Part Four the Italian Republics. Part Five deals with the fortune of the lesser European states. In fact, the book covers a vast field, and presents matters in themselves exceedingly difficult to handle. Nor are they rendered easier by the fact that the author depends evidently, if not confessedly, on second hand investigation. His views are those acquired mainly by the reading of other authors, and his book is largely a discussion of their views. Although the author says both good and true things, his pages contain less of what is individually the result of his labors than a constant polemic against the faulty opinions of other writers. It is sometimes amusing, sometimes exasperating, to find this incessant warfare. Mr. Robertson's own points often have very little weight; he applies his theory loosely or substitutes merely new words for other words, a new theory for an old, for, *e. g.*, the seven points in Paragraph Four of Chapter II., Part I., which give very little help to anybody in finding a new solution for the old question why Rome was thus and not otherwise. Besides, by virtue of the uncertainty of the remote past, any statement, however vague and inadequate, can summon imaginary proof and assume the aspect of truth; but to establish this truth beyond dispute is the difficult thing, and therein most writers fall short, Mr. Robertson, be it said, not less than any other.*

Part Two of the book (to which we can devote but scant attention) is by all means the best. Here as elsewhere the author employs the racy disjointed style of a notebook rather than the dull logical reasoning of a thesis. The common use of the words "faculty" and "innate genius" may indeed be unscientific, but Mr. Robertson's ridicule of them and insistence only on outside causes quite overlooks the fact that there is also something in the mind of a nation that moulds its fate. If perchance faculty means nothing more than the capacity to take advantage of opportunities, there is no denying that some nations, taken as a whole, possess this faculty very much as some individuals do. If, therefore, in Part One Mr. Robertson explains the constitutionalism of

Rome by general indifferent causes in which conscious striving had no share, it is not possible to see that he has come nearer to solving the problem why constitutional life had so much more of a chance in Rome than elsewhere. In Rome political life had less interference from outside, if that is what he means; but even so the faculty for constitutionalism remains. Mr. Robertson says (Part One) justly enough that Rome was in for plunder and went on plundering, the mythical wolf which nourished her infant kings remaining, as it were, her symbol. This thought is further carried out in Part Two, where it is stated that military expansion was an economic need and that the perpetual despoilment of the provinces was the chief doctrine of Roman economic law. But did Rome give the provinces nothing in return? What had they possessed before, and what did they possess after, the incorporation in her vast body politic? A nation conquering so vast a territory and organizing it — on a military scale, it is true — teaches the world at least one of the chief principles of civilization, *i. e.*, subordination, discipline. That Rome abused her power was a result of the limitations of that same system, lacking as it did any outlet in individual effort. But that Rome developed a system of law, a monument of its conception of subordination, speaks for its having an ideal of life which we now are unable properly to criticize and from whose faults we can after all profit very little, because the basis of our existence lies elsewhere. Certain phases which can serve as illustrations of his theory Mr. Robertson treats, others which demand more acute questioning, he lets lie.

Mr. Robertson is justly incensed against slavery, too, and sees the source of the economic decline of the Roman empire in this "under-buying" the labor of the free worker. No doubt; but where lies the remedy for such sporadically returning change of social status? Under certain conditions slavery appears as a lamentable necessity. If the signs far and near do not entirely mislead us, we are on the verge of such an age ourselves, when human life is too cheap to be maintained except by the severest drudgery. Life is after all nothing but a perpetual experiment with contingencies of which no generation can foresee the result; one age tries one remedy, another tries a different; the outcome can never be permanent, and the rotation of layers in the course of time brings one at the top, while another sinks far below.

In spite of certain defects, for which we can

*One may be permitted to think of Professor Theodor Mommsen's amused smile, if his eye should meet Mr. Robertson's verdict upon his "strenuous superficiality." We may question whether — all things considered — the superficiality of our esteemed writer is even strenuous.

prescribe no particular remedy, since they are inherent in the writer's view, Mr. Robertson's book will very likely create interest as a controversial contribution to the understanding of history. One thing is certain, the author is very much in earnest. His book is no doubt a well-meant effort and a most energetic one toward establishing new standards of practical value, especially toward awakening interest in the study of history as a source of political wisdom, of which many, both nations and individuals, may be sadly in need.

A. M. WERGELAND.

THE WAR IN SOUTH AFRICA.*

It should hardly be necessary to point out that the prevailing fashion of historical fiction differs very little from its kindred fashion of contemporaneous history in either intention or effect. In both the writer makes a study of the time and the occurrences within it, selecting the material which is most available for his purpose, straining it through his prepossessions and prejudices, and producing reading matter which is intended to be interesting and may — or may not — be accurate. If by any chance it comes out fair, impartial, and inclusive, the gods are to be thanked for unusual mercies; if not, it will still compare quite favorably with all the other books in the world which make historical pretensions, from Herodotus, "the Father of Lies," to Sir Walter Raleigh, who could obtain no corroborative evidence for what he saw in a chance-medley beneath his window in the Tower.

Mr. John F. Bass has recently borne testimony that the facts as he learned them at first hand in the Philippine Archipelago have not been disclosed with either accuracy or completeness; yet it seems certain that there are fewer prejudices involved in that struggle than in the analogous battling in South Africa. The United States has not been operating, so to speak, in the face of the world, and the constant travel between Manila and San Francisco has been on the other side of the world, and away from the forum of Christendom. Great Britain has been conducting her plans for the extinction of two Republics in a manner which has earned her the hatred of continental Europe, arousing the bitterest feelings of partisanship and (so-called)

patriotism on both sides of the Channel, and leaving the critics and criticized equally impassioned and equally prone to special pleading. It would seem that some American, bound to England by the ties of a common language, common laws, and common aspirations, and bound to the doughty burghers by love for self-government, for independence, and for liberty of national action, should make the best and fairest historian of the war which is still waging on the South African veldt. When such a book comes, it will certainly be welcomed. But it is not before us yet.

All these considerations become effective when such a work as the "London Times" has undertaken comes into the critic's hands. In the first of its five large octavo volumes, edited by Mr. L. S. Amery, a fellow of All Souls College, there would seem to be room for the dispassionate presentation of both sides of the controversy within the 392 pages which carry the reader from the year 1815, when the Congress of Vienna confirmed the British title to the Cape, to the beginning of actual hostilities, on October 12, 1900. True, the "London Times" has been notoriously the organ of the extreme imperial faction of the Conservative party, and any editor it might select must represent its editorial policy; yet the "Times" has borne a great reputation for accuracy and candor in days gone by, and it has published communications, if not despatches, in its columns which did not leave the Republics without some advocacy.

The work clearly shows an endeavor to give everything which can elucidate the matters in dispute. It contains an extraordinary number of portraits in photogravure, and in these Briton and Boer are certainly represented with all impartiality. There is a map; and there are appendices containing a chronological table of events in South African history and many excerpts from official documents. But the place of honor, the frontispiece, is given the Rt. Hon. Joseph Chamberlain; the map assumes the incorporation of the two Republics into the British Empire as a fact accomplished; and the conventions which are contained in the appendices are not complete, and one, at least, of the omissions is injurious to the presentation of the burgher cause. In like manner the Editor's Introductory follows his Preface in a confession of the failure of impartiality, and in acting along the lines of a policy announced in the following words:

"The present volume has been written frankly from the point of view of one who is convinced that the essential right and justice of the controversy have been with his own country, and that the policy which has been pursued by the British Government has been, both politically and morally, justifiable. There is, no doubt, a Boer side to the controversy, a point of view based on the memory of old grievances, on peculiar social and political ideals, on a far-reaching national ambition. But it is a side which it is not easy for the ordinary reader to sympathize with, unless he can both appreciate and share the sentiments which have animated the burghers of the Republics in their hostility to the Imperial Government. To that side the present account,

*THE TIMES HISTORY OF THE WAR IN SOUTH AFRICA, 1899-1900. Vol. I. Edited by L. S. Amery. New York: Imported by Charles Scribner's Sons.

CAMPAIGN PICTURES OF THE WAR IN SOUTH AFRICA (1899-1900). Letters from the Front. By A. G. Hales. New York: Cassell & Co., Ltd.

AN AMERICAN WITH LORD ROBERTS. By Julian Ralph. New York: Frederick A. Stokes Co.

THE SICK AND WOUNDED IN SOUTH AFRICA: What I Saw and Said of Them and of the Army Medical System. By William Lehman Ashmead Bartlett-Burdett-Coutts. New York: Cassell & Co., Ltd.

in so far as it endeavors to give a true description of the Boer policy and of Boer aspirations, can do no real injustice. There is, however, another view with which the account given in this volume is entirely incompatible. That is the 'pseudo-Boer' or 'pro-Boer' view—a view begotten mainly of ignorance as to the real character and aims of President Kruger's policy. . . . It is a fictitious case."

Perusal of the book will confirm this sufficiently candid declaration of its intent. It proceeds on the assumption that the Great Trek was an unauthorized secession from British rule, though Sir Henry Cloete, cited as an authority for that period, leaves quite a different impression. It pays no attention to the works of the Rt. Hon. James Bryce, though it does rely on "Mr. Rider Haggard's various writings." The chapter on the years following the Jameson Raid is from an anonymous hand—an extraordinary failure of authority for the most critical and momentous period discussed in the volume. The chapter on the movement which led to Imperial intervention is from the hand of Mr. W. F. Monypenny, at that time the editor of the "Star," a subsidized organ of the mine-owners, and later the correspondent of the "London Times" itself. Colonel Frank Rhodes is thanked for many valuable suggestions. Mr. J. F. van Oordt, though styled by Mr. Amery himself "a fanatical partizan," is relied upon to furnish "ample refutation of what I have called the 'pseudo-Boer' case." Truly, the history is poisoned at its sources. The four remaining volumes will deal with hostilities in the field.

Mr. A. G. Hales, whose "Campaign Pictures" never lacks interest, is an Australian, the author of a well-received book of travel, and the special correspondent of the "London Daily News" during a part of the war. Attached to the Australian contingent under General Methuen, he was taken prisoner by the Boers at the battle of Rensburg, released and returned to the British lines as a non-combatant by President Steyn after seeing much of the Boers in field, hospital, and camp, and only recalled to England after the victory at Thaba 'Nchu. His narrative is vivacious and, to a marked degree, impartial. He bears willing testimony to the humanity and disinterested self-sacrifice of the burghers, and he does not consider himself in any way obligated to close his eyes to abuses on the British side. For that bloodthirstiest of all the English, the man who does all his fighting with his mouth, he has a few excoriating paragraphs, the close of one of them worth quoting, in view of what follows.

"The old British pioneer may have whelped a few million good fighting stock in his time, but this class of animal is no lion's whelp; it is a thing all mouth and no manners, a shallow-brained, cowardly creature, always howling about the Boer, but too discreet to go out and fight him, though ready at all times to malign him, to ridicule him as a farmer or a fighter. And it is a perfect bear's feast to this hybrid animal to get hold of a gullible newspaper correspondent to tell him gruesome tales relative to Boer fighting lancers."

It must have been not one, but a dozen, of these cattle which undertook the education of Mr. Julian Ralph, whose book, "An American with Lord Roberts," is most misleadingly named. Mr. Ralph was the special correspondent of the "London Daily Mail," the British equivalent of those American "yellow journals" which bragged about the little war with Spain as "our war." Some allowance must doubtless be made for the policy of his paper, which would probably have rejected anything which did not seek the justification of Great Britain by unlimited abuse of the other side, but even with this made it is impossible to understand how Mr. Ralph could style himself "an American" in anything but the purely technical sense of that much-abused word. He has no word of praise for any man who fought for the two Republics, and never a word of dispraise for those on the other side. It would not be difficult, if it were worth while, to pick absolutely contradictory statements out of the pages of Mr. Ralph and Mr. Hales, the former speaking on what he admits to be mere hearsay and the latter from individual experience. Mr. Ralph's book, interestingly written as it is, remains chiefly valuable as showing in an American what many of us have always taken to be the characteristic of the Briton abroad—a willingness to believe anything that can expand the pages of a book.

We much prefer to regard as the work of an "American" in this most disastrous struggle between Imperial Britain and the two Republics the efforts of Mr. Bartlett-Burdett-Coutts as set forth in his pamphlet, "The Sick and Wounded in South Africa." Though a member of Parliament, this American-born English gentleman went at his own expense to the scene of war and distress, and having seen with his own eyes the evidences of the breaking down of the military medical system under the burden of too much red tape and officialism, returned to make known the results of his journey from his seat in the national legislature. What he saw is made clear in his book; but it is no less evident that he incurred the displeasure of that class of devotees who see in the most rational criticism of their fellow-countrymen the voicing of treason—Mr. Hales also incurred the same unreasoning slander. His account is therefore eked out with a re-statement of his position, made necessary by the misrepresentations of his enemies, indignant at his refusal, unlike Mr. Ralph, to be the servile mouthpiece of those who would further destroy the prestige of the English name by as much indifference to human suffering as there had been indifference to the rights of a foreign and weaker people. The book has on its cover the apt quotation "Lest we forget," a reminder to Americans that similar horrors in the Cuban campaign seem not to have bettered the attention given our soldiers in China, during the recent massacres and looting there.

WALLACE RICE.

BRIEFS ON NEW BOOKS.

An anthology of Canadian song.

"A Treasury of Canadian Verse" (Dutton), edited by Dr. Theodore H. Rand, is an acceptable anthology of Canadian song. The editor himself is one of the veteran men of letters of his country, and has performed his task with skill and discrimination. One hundred and thirty-five writers are represented in all, and this number would have been greater by one were it not for the omission (through no editorial fault) of Mr. William Wilfred Campbell. Those who have not kept close watch of Canadian poetry will no doubt be surprised at the number of singers and at the high average quality of their work. It is difficult to fix upon characteristic qualities in the poetical expression of a whole people, and this collection, like similar anthologies of the verse of England and the United States, illustrates nearly all of the moods and intellectual interests of the modern mind. There is one feature of Canadian song, however, which cannot fail to arrest the attention of even the casual reader. It is admirably expressed by the editor in these words: "Here are reflected the singular loveliness of our evanescent spring, the glow and luxuriant life of our hasting summer, the sensuous glory of our autumn, and the tingle of our frosty air and the white winter's cheer. Every form and aspect of natural beauty is, in some degree, caught and expressed — sometimes in homely, sometimes in classical phrase; often with striking simplicity, and generally with much purity of thought and an authentic note." The names of the poets here represented include a few of wider than Canadian renown, — the names of George J. Romanes, Grant Allen, and Professor Goldwin Smith, for examples. As for Professor Roberts and Mr. Carman we are now beginning to claim them as at least half our own, since they have taken up permanent residence on this side of the border. We regret the absence from this collection of Mr. Carman's "Death in April," the finest of all his poems, and probably the finest poem ever written by a Canadian. We miss also "The Palms" of Professor Roberts, although we are consoled by his matchless lyric "The Falling Leaves." There are brief biographical notes upon all the poets included, and we learn from them that Professor Roberts "was one of the literary arbiters at the World's Fair, Chicago," which is a dark saying.

Truth and error in hypnotism.

Dr. R. Osgood Mason supplements his former volume, "Telepathy and the Subliminal Self," by one entitled "Hypnotism and Suggestion in Therapeutics, Education, and Reform" (Holt). The matter and manner of both books are much the same. Dr. Mason emphasizes the increased scope of the mental factor in the treatment of disease, and the specific opportunities afforded by hypnotic suggestion in this respect. But the success of such psychic ther-

apeutics, as likewise of the presentation of the topic to a wider public, depends on the tact and acumen, the critical ability and foresight, the avoidance of exaggeration and error, with which it is done. On all these points the present volume, when weighed fairly, is found to be wanting. There is a fair measure of good material; the account of cases treated is particularly interesting and worthy of record; and when compared with such a pernicious volume as the recent one of Quackenbos, this book assumes a comparatively meritorious character. But when judged by what an account of this topic should be, its success is quite overshadowed by its defects. Much of the volume is concerned with exaggerated theories of the influence of the unconscious self, with telepathy which foresees the future, and with rapport which transcends ordinary mental powers. Within the special field of hypnotic education, we have not only cases of nervous weaknesses, bad habits, and mental asymmetries successfully treated by hypnotic suggestion; but even bad spelling and incorrect English yield to this persuasive method. But it is not so much the æsthetic judgment of the author that arouses condemnation as his intellectual judgment. The most weakly evidenced occurrences, the most weakly established theories, are considered as of equal importance and credibility as any others; while any refusal to agree with the author in these peregrinations is set down to prejudice and lack of fair-mindedness. Such a democracy of facts and hypotheses in which there shall be freedom and equality to one and all, would be bereft of all logical worth. It is not open-mindedness that is wanted in the discussion of these problems so much as it is critical judgment and logical insight. Men do not to-day refuse to look through any telescope that promises to show them anything worth looking at. Stubbornness and dogmatism are not the bugbears that they are generally regarded to be. It is not any conservative clinging to old-fashioned balances that prevents our results from being more reliable than they are; but it is insufficient training in the employment of the new ones. And so long as this state of affairs continues, we shall have writers like Dr. Mason mixing together much that is reliable and suggestive (and still more that is interesting), with much more that is questionable in all respects, — serving uncritical resurrections of Reichenbach's sensitives, and theories of psychic intuition, and explanations of heredity by subconscious personalities, and abuses of the significance of "experimental psychology," along with some valid and pertinent considerations of the scope of the mental in the treatment of physical, intellectual, moral, and educational deficiencies.

The narrative of a prisoner in Lucon.

Albert Sonnichsen, the author of "Ten Months a Captive among Filipinos" (Scribner), is what his portrait shows him to be, and his book abundantly proves, a young American of great candor, great adaptability, little learning, and none too intelligent

prejudices. His book is, as the sub-title declares, "A Narrative of Adventure and Observation during Imprisonment on the Island of Luzon," and the map showing his itinerary attests the opportunities given him for seeing the workings of Aguinaldo's government during the time he was held prisoner. Interesting as the account is, the chief interest lies in the facts that the author did not know himself to be disclosing. He is not aware, for example, that he is constantly judging his captors by a standard which he does not make the slightest attempt to live up to himself — a common fault with us all, perhaps, but more than ordinarily significant when the attitude of the writer is one of inevitable and invincible superiority. Another instance is to be found in the fact that his chief miseries came, not in the least from his darker-skinned guards, but from a fellow-member of the Anglo-Saxon race, an Englishman whom he significantly calls Arnold. Taken just before the American rifles, advanced several miles beyond the environs of Manila, to which they were limited by the terms of the peace protocol, had opened fire upon our recent allies, young Sonnichsen was enabled to escape by Joaquin Alejandrino, and returned safely to Manila by the "Oregon." He bears cheerful witness to the humanity of the Filipinos, and to the huge distress brought upon them by the American occupation. His book is entertaining and instructive, and throws many valuable side-lights on the dark picture in the Philippines.

The irrepressible dramatist.

Like other readers of Mr. Bernard Shaw's earlier plays, we looked forward to "Plays for Puritans" (Stone) with pleasurable anticipation. We read them with successive and often mingled feelings. The Prefaces, of course, gratified our love of smartness. "The Devil's Disciple," however, was a great disappointment at the beginning, and we only roused to a sort of conventional interest in the last act. We were amused at the succeeding note on Burgoyne. At the beginning of "Cæsar and Cleopatra" our spirit needed stimulant, and the play provided what was wanted of the best quality. With the Notes our spirit sunk again, and "Captain Brassbound's Conversion" we began with a certain weariness. This was largely caused, however, by the philological difficulties interposed by the dialectic spelling in the first act, for on getting to the real matter we revived and finished in style. So that on the whole the net result was good: it is true that the book is not everywhere of the author's very best, but that is by no means remarkable. These plays are for Puritans because Mr. Shaw desires to harp on some other string than the amatory. He explains himself in one of the Prefaces: in the plays it appears that he appeals rather to a certain common-sense in mankind which is certainly more inspiring than the common sensuousness, as he might call it himself, which most other plays appeal to. This common-sense — Cæsar and Lady Cicely

have so much of it and are so winning thereby — is an excellent article, and Mr. Shaw's recognition of it constitutes his real realism. If only people would not pretend this and that, if only they would be real. In "The Devil's Disciple" we unfortunately (for ourselves) miss this element; we find little more reality in the play than in the locality of the play, which is south of Boston and north of Albany and yet in New Hampshire, and, in addition, a place where there were Presbyterians in 1777. We do not get interested in "Diabolonian ethics" either in theory or practice. But Lady Cicely brings up the balance, leaving "Cæsar and Cleopatra" to the good — very decidedly. We cannot think this last a very playlike play, but it is excellent reading. Some things seem a trifle absurd, as when Britannus declares that there should be a matron when Cleopatra visits Cæsar, and much has a contagious levity, as when Cæsar is inspired to leap into the sea and swim to the Rhodian galleys and they toss Cleopatra into the water after him. Still it would be bad to have monotony even in excellence, and such breaks are doubtless useful as a relief from the serious strength and even thought of the piece as a whole.

Theories on Colonial liberty.

The name of Alexander Brown, of Nelson county, Virginia, has long been associated in the field of historical literature with some decided views upon the birth of America's free institutions. He would annihilate the decades of slow political evolution, and have Freedom in present-day garb step forth from the church at Jamestown or the cabin of the "Mayflower." His latest volume, "English Politics in Early Virginia" (Houghton), essays to prove that "our founders first settled this country upon proper political charter rights but were wilfully robbed of this distinction by the crown's licensed historians." It is a kind of essence extracted from his "First Republic of the United States" and his "Genesis of the United States," but colored with defiance and reassertion. Like a stag at bay, he turns upon his critics in a kind of preface in the middle of the book, and at the same time discloses the woes of "the first person under the Republic to undertake sincerely the task of correcting this historic wrong." He confesses "the great difficulty of compiling a book in the best form for correcting the wrong impressions which have resulted from an almost absolute control over the history and all the evidences for nearly one hundred and fifty years, by the crown officials"; the long search for "a publisher liberal enough and patriotic enough to undertake the publication of an article or a book opposing opinions which have grown gray with age and become popular"; and then the difficulty of "selling a sufficient number of advance orders to justify the printing, etc." Yet he is led to rejoice that the press and historians who under former license might have burned his books and imprisoned him can now only "roast" him, as he puts it. Even

those who cannot follow him in reading into the commercial lives of our fathers our high political ideals, nor in thinking a king would employ his time in such trivial matters as planning to suppress evidences of free ideas among his few colonists, must give the author credit for earnestness and a militant spirit, although they look with forbearing pity on his rather unequal combat with the armored knights of long-existing conclusions. The search for novel ideas in history need go no further than this recent production of Mr. Brown.

*The love-letters
of Victor Hugo.*

The love-letters of eminent people are just now to the fore with the publishers, and the way in which these tender missives are being exploited as an asset by their thrifty custodians should be a caution to celebrities now living. The latter, it seems, if they dread this form of post-mortem publicity, will do well either to follow the example of Mr. Barkis when they go a-wooing, or else to see to it personally that their epistolary billings and cooings are consigned to the flames before their heirs and the public get a chance at them. We have now before us a very pretty volume of nearly three hundred pages containing "The Love-Letters of Victor Hugo" (Harper), to Mlle. Adèle Foucher, many or all of which have already been published in the magazines, where they naturally and deservedly attracted much attention, both on account of the great name of their author, and of their singular charm and interest as characteristic compositions of their kind. In his Introduction to the volume, the helpful, if somewhat rapturous, editor, M. Paul Meurice, assures us, by way of whetting our appetite for the banquet to follow, that, "They evidently were not written to be seen by other eyes than those of the girl he loved; he constantly entreats her to burn them; they are all the more valuable on that account." The above view will hardly commend itself to a delicate sense of propriety, and seems rather at odds with a well-known convention long prevalent among gentlemen. But there is no doubt that the unrestrictedly frank and self-revealing character of the letters, and their consequent value as records of the inner life of the writer, are in a way guaranteed by the fact that he wanted them kept secret; and this is perhaps what M. Meurice means to imply. The letters cover a period of two years, from 1820 to 1822. They are love-letters pure and simple, the rapturous outpourings of a youth of genius who has nothing to conceal from his mistress, and whose pen paints with delicate fidelity the fluctuating emotions of the lover's heart. The volume is a tasteful one outwardly, and contains some interesting portraits.

*A scholarly
history of Canada.*

So far as our observation goes, the average well-read citizen of the United States — the word American will not serve in this case — knows less of the history of our political neighbor on the North since

the times of which Parkman treats, and of her development, than he knows of any important country of Europe or Asia. Yet the history of Canada is related to our own at many points, and is full of interest for this reason as well as interesting in itself. Hence the latest addition to the excellent "Cambridge Historical Series" (Macmillan) commands attention for its theme, "Canada, 1760-1900," as well as for its excellence. The author is Sir John G. Bourinot, a scholar and writer of reputation, and probably the highest authority on Canadian history. He first gives a sketch of the French Régime, then takes up the settlement of the several parts of the country, then the development of representative institutions. This last forms a most interesting story, complicated as it was with the race jealousies of French and English, religious differences, provincial rivalries, and the ideas and prejudices inherited on the one side from fugitive Loyalists from the Thirteen Colonies, and on the other from the French absolutism of the Old Régime. The author gives another side of the history of the American Revolution and of the War of 1812 from that presented by our own writers. He gives the Canadian view of Samuel Adams as agitator and conspirator, and of the insufficiency and pettiness of the causes alleged for our separation from England; of the puerility of our management of the War of 1812; and, in the last chapter, of Canada's relations with the United States, in orderly survey from 1783 to 1900, boundaries, fisheries, trade, including the questions now in dispute between the countries. We give our hearty commendation of the book as an interesting story of political development, as casting side-lights on our own history, and as a valuable reference book.

*The cult of
the book-plate.*

The collecting of book-plates (*qua* book-plates) is said to have begun in 1820 with a Miss Jenkins of Bath, England. Her collection, seventeen years later, furnished the nucleus of what has since become one of the largest in England. The literature of the subject began in France in 1874, and in England six years later; and has been increased since then in England, France, Germany, and America, by numerous volumes and a flood of periodical contributions. At the present time, the interest taken in these sometimes artistic bits of paper is undoubtedly widespread and steadily increasing. To the periodical literature of the subject, Mr. W. G. Bowdoin has been a frequent, persistent, and prolific contributor. He is therefore well qualified to inform the public about book-plates, but his "Rise of the Book-Plate" (Weasels) does not give us as much historical knowledge of the subject as we might be led to expect, though it is precisely the kind of book the collector of *ex libris* will find indispensable. It contains an Introduction and a paper on "The Study and Arrangement of Book-Plates" by Mr. Henry Blackwell, a veteran collector; two essays by Mr. Bowdoin, in defense of

collecting and in "exemplification of the art"; a page of names of American book-plate designers; a bibliography and lists of contributors to American and English book-plate literature; and a list of book-plate inscriptions—not nearly as full as it might be made without risk of becoming tiresome. The remaining pages are devoted to fac-similes of more than two hundred German, Austrian, Belgian, Italian, Arabic, Welsh, French, English, Canadian, and American book-plates, showing the extent of Mr. Bowdoin's collection and the immense diversity of styles employed in the production of a book-plate. Unfortunately, a great number of Mr. Bowdoin's examples suffer by being reproduced in miniature.

*Another book
of "manners."*

If the annual output of works on "etiquette" were any criterion, the American carries the national quality of common-sense into his personal behavior to a very slight extent. In another aspect, such a work as Miss Emily Holt's "Encyclopedia of Etiquette" (McClure, Phillips & Co.) is an indication of the national longing for the best, and its sub-titles, "What to Write, What to Wear, What to Do, What to Say," and "A Book of Manners for Everyday Use," are only expressions of that democracy which believes itself to be as good as anybody or anything, and needs nothing more than the telling to put it into demonstration. Yet it is manifest that any person certain of his breeding can not possibly require such a volume; and no less certain that a person without breeding cannot be given it by a library full of similar works. It must, therefore, be intended for that large class, like Mahomet's coffin in respect of heaven and earth, which is neither in nor out of good society—or at least is not in bad society. Every social plane has its own conventions, and these are the birthright of all born within its domain. What Miss Holt has undertaken to do is to show what those people in Europe who believe themselves to be better than the common herd do when they have money enough, and, by a parity of reasoning, what Americans should do when they come into a fortune sufficient to warrant their breaking into a class of equal wealth previously acquired. If they trust to her book they will not go very far wrong, and if they do not none will discover it unless they happen to read the same book.

*South Carolina
in the Revolution.*

The reputation already established by Mr. Edward McCrady, a member of the Charleston, South Carolina, bar, in his two volumes on the early history of his State, is not likely to be diminished in his new "History of South Carolina in the Revolution" (Macmillan). The first part of the book is an excellent description of the rise and growth of the civil revolution in the Palmetto State. It does justice to Drayton, Gadsden, Laurens, the Rutledges, and many others, whose work in the good cause has long been overshadowed by that of pa-

triot in the northern colonies where chroniclers and newspapers more abounded. The author makes no attempt to shield or explain away the early unpopularity of the patriot cause, and the frequent dissensions of its constituents. As the later years of the war proper approach, and the tide of battle turns toward South Carolina, the author finds himself encumbered with a mass of tactical detail and campaign minutiae which makes three-fourths of his book a military history. At last, after almost nine hundred pages, he stops abruptly at the close of the year 1780 with the statement that another volume will be necessary to complete the subject. This might better have been stated clearly upon the title page. There is no attempt to laud unduly the achievements of South Carolina, or detract from those of the other States. The facts are presented with the directness of the lawyer. The references are not voluminous but are well chosen. The subject matter is illustrated by a number of plans of battles.

*Pleasures
of ballooning.*

If the Rev. John M. Bacon had written his book "By Land and Sky" (Lippincott) with a view to converting his fellow-men to ballooning, he could not have manifested more enthusiasm, nor set forth the joys he has experienced high above the earth more eloquently. It is a book which can be read for pure pleasure, uncontaminated by any selfish and few mundane considerations. It contains many accounts of the fearless author's voyages in the clouds, in times of sun and moon, of calm and storm, and all of them made thrilling by the certainty that coming to earth is a vastly more complicated and exciting business than sailing away from it. There are four excellent pictures, and a general avoidance of technicalities and statistics such as might weary the general reader. At the same time there is an abundance of well-distributed information and pertinent observation. If any one is hesitating between staying on the ground or ascending to the skies, Mr. Bacon's book can be relied upon to decide him in favor of ascent.

*The latest study
of Stevenson.*

If interest in an author and the probable permanence of that interest may in a measure be understood from the number of books written about him, we may safely conclude that Robert Louis Stevenson is fairly secure in the present and prospective regard of the lovers of books. Within less than a twelve-month two volumes dealing with his life and work have come to our table, besides another somewhat ambitious volume giving considerable space to the discussion of his art. The latest study of Stevenson, by Mr. H. Bellyse Baildon, is the work of an old schoolmate of Stevenson's, and therefore displays a delightfully intimate acquaintance with the man in his relation to the product of his pen. The book does not make pretense to the dignity of a well-rounded biography, but it traces the development of the delicate sensitive

boy into the artist with the closeness of insight of a man who knew and loved his dead friend well, and who knows and loves books. And the fact that they were "chums" together in an Edinburgh school has not lessened Mr. Baidon's critical acumen and made him a blind hero-worshipper. As severe upon Stevenson's faults as the case warrants, he does not stop with the criticism of them, but goes on to a discussion of them as a part of the strangely rich and complex personality of the author. The especial merit of the book, aside from the engaging ease of the style, is perhaps the careful and penetrating sureness of this analysis. All in all, the volume is illuminating and helpful, and certainly it is enjoyable. The bibliography at the end contains a long list of books and articles about Stevenson, but there should be place for this one also. (Wessels.)

BRIEFER MENTION.

A delightful little book in a number of ways is the recent reprint of James Puckle's "The Club; or, a Grey Cap for a Green Head," issued in this country by Messrs. Truslove, Hanson & Combs. To the book itself, an eighteenth-century collection of "moral maxims," little more than an antiquarian interest attaches. The chief concern of the book-lover of to-day with Puckle's "Club" lies in the series of designs made for the edition of 1817 by James Thurston, and cut on wood by some of the foremost engravers of the time. These beautiful examples of an art now almost extinct are carefully reproduced in the present reprint, and together with Mr. Austin Dobson's sparkling introduction and the handsome typography of the Chiswick Press make it a volume to be coveted.

The great literary activity of the Rev. Sabine Baring-Gould is bound to show itself in carelessness of style and negligence in presenting facts. His "Virgin Saints and Martyrs" (Crowell) shows these unpleasant qualities, quite as much as the wide and curious erudition which is the author's. The main part of the book is drawn from the sixteen-volume "Lives of the Saints" which was completed in 1898, with the later pages devoted to that self-sacrificing Englishwoman, Dorothy Wyndlow Pattison, to whom Mr. Baring-Gould accords the honors of beatification or sanctification on his own initiative, under the name of Sister Dora. Many illustrations embellish the present book, most of them excellent wood-cuts after famous paintings.

The following German and French text-books are the latest to appear upon our table: Freytag's "Soll und Haben" (Heath), greatly condensed, and edited by Dr. George T. Files; Herr von Wildenbruch's "Harold" (Heath), edited by Dr. Charles A. Eggert; Storm's "Immensee" (Ann Arbor: Geo. Wahr), edited by Messrs. Hildner and Diekhoff; Schiller's "Wallenstein" (Macmillan), edited by Dr. Max Winkler; "Constructive Process for Learning German" (Jenkins), by Dr. Adolphe Dreyspring; "Cœur de Noël" (San Francisco: Robertson), by Sig. L. D. Ventura; "Le Tour de la France par Deux Enfants" (Heath), by M. G. Bruno, edited by Dr. C. Fontaine; and "The French Subjunctive Mood" (Heath), by Mr. Charles C. Clarke, Jr.

NOTES.

Mr. Frederic Harrison's Harvard address on "The Writings of King Alfred" is now published in pamphlet form by the Macmillan Co.

Mr. David McKay has just published a new edition, prepared by the Rev. J. Loughran Scott, of Bulfinch's ever-popular "Age of Chivalry."

"Edward Carpenter, Poet and Prophet," is the title of a pamphlet by Mr. Ernest Crosby, just published at the office of the Philadelphia "Conservator."

"A Reading Book in Irish History," by Dr. P. W. Joyce, is a publication of Messrs. Longmans, Green, & Co. It is written for children in and out of school.

Don Antonio Gil y Zárate's play of "Guzmán el Bueno," edited by Dr. Sylvester Primer, is a modern language text just published by Messrs. Ginn & Co.

A revised and enlarged edition for 1901 of "Lee's Automobile Annual," the standard reference work on the subject, has just been issued by Messrs. Laird & Lee.

"Stevensoniana" still come from time to time to our desk. The latest volume, of varied contents, both textual and pictorial, is published by Mr. M. F. Mansfield at the Bankside Press.

Miss Lucy Maynard Salmon's "Domestic Service" has gone into a second edition, to which has been added a chapter on domestic service in Europe. The Macmillan Co. are the publishers.

An intimate study of the life and writings of Ralph Waldo Emerson, by Mr. John Albee, will be published at once by Robert G. Cooke of New York, under the title "Remembrances of Emerson."

"An Introduction to the Industrial and Social History of England," by Professor Edward P. Cheyney, is published by the Macmillan Co. It is intended for use as a text-book in secondary schools and colleges.

The Princeton Press send us an edition of "The Elegies of Maximianus," prepared by Mr. Richard Webster, and containing, besides a newly-collated text, an introduction and an elaborate critical commentary.

"The Christian in Hungarian Romance," being a study of Dr. Maurus Jokai's novel "There is a God; or, The People Who Love but Once," by Mr. John Fretwell, is announced for immediate publication by the James H. West Co. of Boston.

"Beowulf" and "The Fight at Finnsburg," translated into English by Dr. John R. Clark Hall, and provided with much critical and explanatory apparatus (pictures included), is a recent English publication supplied in this country by the Macmillan Co.

"Selections from the Poetry of Alexander Pope," edited by Dr. Edward Bliss Reed, and Burke's "Speech on Conciliation with America," edited by Mr. Daniel V. Thompson, are the latest additions to the series of "English Readings" published by Messrs. Henry Holt & Co.

An important collection of English books and pictures will be sold at auction by Williams, Barker & Severn Co., Chicago, on the 20th and 21st of this month. The sale includes a number of rare first editions of Dickens, Thackeray, Scott, Tennyson, Carlyle, and other English authors.

In view of the approaching Alfred the Great millennial celebration, the two latest additions to the Old South Leaflets are particularly timely and interesting. They consist of the description of Europe which formed

the first chapter in King Alfred's translation of Orosius, and the account of Augustine in England taken from Alfred's version of the Venerable Bede's Ecclesiastical History of the English Nation.

Messrs. Cassell & Co. publish an "Encyclopedia of the Game of Whist," by Sir William Cusack-Smith. It is a booklet of vest pocket size, and the topics are arranged alphabetically. Its doctrine is modern and commendable, save for the author's unaccountable prejudice against the "call for trumps" and the "echo."

The Cambridge University Press has just published, and sent to us through the Messrs. Macmillan, two small books, one of which contains Professor R. C. Jebb's brilliant Cambridge lecture of last summer on Macaulay, and the other of which contains "Two Lectures Introductory to the Study of Poetry," by the Rev. H. C. Beeching.

"The Romance Cycle of Charlemagne and His Peers," by Miss Jessie L. Weston, is No. 10 in Mr. David Nutt's pamphlet series of "Popular Studies in Mythology, Romance, and Folklore." Another series, just started by Mr. Nutt, is entitled "The Ancient East," and has for its first issue "The Realms of the Egyptian Dead," by Dr. K. A. Wiedemann.

An important arrangement has just been completed whereby George M. Hill Company of Chicago become for a term of years the sole publishers of Webster's "Unabridged Dictionary," the copyright of which is owned by G. & C. Merriam Company, the original publishers. A heavy reduction in the price of the work is one of the innovations contemplated.

The series of "Masters in Art," published by the Bates & Guild Co. of Boston, represents an excellent idea intelligently carried out. Each of the monthly issues is devoted to one of the world's great painters or sculptors. The contents comprise ten reproductions in half-tone of the artist's most representative productions, an accurate short account of his life, opinions on his work selected from the world's best critics, and a bibliography and list of paintings. The illustrations are wonderfully good examples of the half-tone process, and the entire make-up of the little magazine is artistic and attractive.

Mr. Francis P. Harper sends us "The Literary Year-book and Bookman's Directory for 1901," edited by Mr. Herbert Morrah. This is an English work, and, as such, does not appeal directly to the interests of American readers. It contains, however, much matter of general interest, and will not be found without its use for reference in this country. A portrait of the late Bishop of London is given for a frontispiece, and the text includes a directory of authors, another of publishers, still another of booksellers, and much miscellaneous matter upon such subjects as copyright, periodicals, the drama, and literary societies.

A "History of the Christian Religion to the Year Two Hundred," by Judge Charles B. Waite of Chicago, is a work first published about twenty years ago. It has gone through several editions, and the one now before us (the fifth) has had the benefit of a complete revision, owing to the fact that the original plates were destroyed, which made it possible to rewrite the work much more thoroughly than would otherwise have been the case. The work has had a considerable popular vogue, but the author's critical equipment does not seem to be altogether adequate to his task. Messrs. C. V. Waite & Co., Chicago, are the publishers.

TOPICS IN LEADING PERIODICALS.

May, 1901.

Agninaldo's Capture. Marston Wilcox. *Forum*.
 Alexander the Great, A Recovered City of. *Century*.
 Antoine and the Théâtre Libre. A. F. Herold. *International*.
 Arcady, Overheard in. Charles C. Abbott. *Lippincott*.
 Art as Handmaid of Literature. W. H. Hobbs. *Forum*.
 Art, Japanese, History of. John La Farge. *International*.
 Art, Roman, Native Vigor of. F. M. Day. *International*.
 Asia, Russia's Conquest of. J. K. Mumford. *World's Work*.
 Athletics, Modern, Negative Side of. Arlo Bates. *Forum*.
 Austria-Hungary, Political Status of. S. Brooks. *W. Work*.
 Author and Publisher. Mary B. Mullet. *World's Work*.
 Author as Printer Sees him. J. H. McFarland. *W. Work*.
 Bonds, Foreign, as Am. Investments. T. S. Woolsey. *Forum*.
 Borneo, Wild Mountain Tribes of. H. M. Hiller. *Harper*.
 Bryanism and Jeffersonian Democracy. A. Watkins. *Forum*.
 China, A Missionary Journey in. Fanny Hays. *Century*.
 Chinese Traits, Some. Charles Denby. *Forum*.
 Colonies, Lesson in Government of. R. T. Hill. *Century*.
 Consolidations, Industrial and Railroad. *North American*.
 Consuls, Our, and Our Trade. F. Emory. *World's Work*.
 Creighton, Mandell. Edmund Gosse. *Atlantic*.
 Criticism, German. Richard M. Meyer. *International*.
 Cuban Problem, Solution of the. O. H. Platt. *World's Work*.
 Davis, Cushman K. S. H. Church. *Century*.
 Deer, The. W. D. Hulbert. *McClure*.
 De Wet, General Christian. Thomas F. Millard. *Scribner*.
 Diaz and his Successor. J. D. Whelpley. *World's Work*.
 Dietetics, Modern, Principles of. C. von Noorden. *Internat'l*.
 Dinners in Bohemia and Elsewhere. J. P. Boock. *No. Amer.*
 Dragon's Grip, In the. Frederick Poole. *Lippincott*.
 Dramatic Season, Events of. Gustav Kobbé. *Forum*.
 Dreyfus, Captain, Leaves from Autobiography of. *McClure*.
 English, Teaching of. Albert S. Cook. *Atlantic*.
 English, Teaching of. Minna C. Clark. *Educational Review*.
 Funston, General. James H. Canfield. *Review of Reviews*.
 Geography, Organization of. R. N. Dodge. *Educ'l Review*.
 Hale, Edward Everett. George P. Morris. *Rev. of Reviews*.
 Hallucinations. Andrew Wilson. *Harper*.
 Hamlet, An Old Hampshire. Anna L. Merritt. *Century*.
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